

Vol. 25 No. 4 Spring 2002

# SeattleArts

A Publication of the Seattle Arts Commission



Seattle  
**ARTS COMMISSION**

The Artist, The Community, The Next Generation

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### Cover image:

Lana Sundberg's class, "Seeking Safety: A Mural Exchange Project" (with South Africa) at Zion Preparatory Academy. Photo: Dorothee Brand Powell. Courtesy of Arts Corps.

## Of Special Note

### City of Seattle Clean Seattle *A better place to live*

Making Seattle a cleaner and more environmentally safe place to live is a goal of all City departments through the Clean Seattle initiative. In partnership with residents and neighborhoods, the City provides tools, materials, and technical assistance to help clean and beautify our open spaces, streets and natural areas. The Seattle Arts Commission contributes to Clean Seattle by integrating art into our communities. Our staff regularly cleans and maintains Seattle's public art.

Learn more about Clean Seattle at [www.ci.seattle.wa.us/mayor/cleanseattle.htm](http://www.ci.seattle.wa.us/mayor/cleanseattle.htm) or call (206) 684-8811.

### The Seattle Arts Commission

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# SeattleArts

## A Seattle Arts Commission Publication

The Seattle Arts Commission, an agency of the City of Seattle, was established in 1971 to increase public awareness of and support for the arts. The Mayor appoints the Commission's 15 volunteer advisors for two-year terms.

### Mission

The Seattle Arts Commission stimulates a diverse and lively arts environment that draws on the full potential of artists, reflects and responds to civic concerns and aspirations, and enriches the lives of all members of our community.

### Goals

- Stimulate the financial, physical and human resources that will allow artists to thrive.
- Expand public awareness of, involvement in, and access to arts and arts opportunities.
- Nurture an environment that promotes interaction, dialogue, discussion and lasting relationships between artists and the public.
- Strengthen the role of arts in the lives of children and youth.

**City of Seattle:** Gregory J. Nickels, Mayor

**Commissioners:** Ricardo Frazer, Chair; Ethelyn Abellanosa, Susan Coliton, Deborah Daoust, Kurt H. Kiefer, Jay Lazerwitz, Tawnya Pettiford-Wates, Sergei Tschernisch, Joel Youngerman

### Arts Commission Staff

Kristine Castleman, Acting Executive Director

### Arts Resources

Linda Knudsen McAusland, Program Director; Michelle Blackmon Arts Liaison; Irene Gomez, Project Manager, Arts in Education and Individual Artists; Amy Herndon, Administrative Coordinator; Susan Kunimatsu, Project Manager, Arts Organization Funding; Sue Letsinger, Administrative Asst.; Kate Lorenzini, Intern/Youth Arts; Joan Peterson, Research Coordinator

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Jane Morris, Finance and Administrative Manager; Brenda Wilson, Commission Secretary; Chris Brenengen, Accounting Services; Karen Bystrom, ABC, Communications Director; Sarah Cook, Communications Asst., Sven Garber, Web Master; Erik Sund, Finance and Administration Staff.

### Seattle Arts

Editor: Karen L. Bystrom, ABC

# *From the Mayor's Office*

As mayor of Seattle, I have pledged to make a difference in the lives of all Seattle residents. The arts offer great opportunity to enrich all of our lives. Our city is renowned for the arts and for integrating art into the civic fabric. It is recognized for internationally acclaimed theater, music and dance; festivals celebrating the diversity in our cultural communities; and public art that engages us throughout the city. The arts are a key element in making Seattle a wonderful place to live.

Artists and arts organizations contribute to our city as consumers and service providers. They infuse neighborhoods and communities with engaging commentary, visual spectacle and both entertainment and education. Communities (defined in many ways) and artists develop art that reflects their values, building pride and identity. The arts teach our children more than how to play an instrument, paint a picture or sing an aria. Arts training teaches the discipline to learn a skill, the curiosity to discover what has preceded you, the imagination to apply the skill in new ways, the courage to make a personal statement, the resilience to withstand criticism, and the tenacity to pursue excellence.

The Seattle Arts Commission represents one of the City's many commitments to the arts and their contribution to our quality of life. I am proud of the many programs and services that effectively and efficiently provide funding, technical assistance, and advocacy for artists, organizations, neighborhood groups, educators, and children.

I am equally proud of the professional staff and volunteer Commissioners, working to expand awareness of the extraordinary range of artists and arts opportunities throughout Seattle, nurturing the environment that allows the arts to thrive, and strengthening the role the arts play in our children's lives. Under the current direction of Acting Executive Director Kristine Castleman and with the support of Commission Chair Ricardo Frazer, the department is moving forward to ensure that the arts thrive in Seattle and benefit all of us.

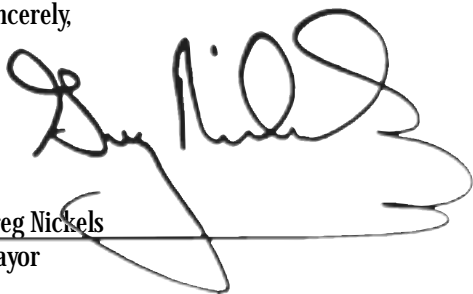
I am now seeking a permanent Executive Director to lead this strong, visionary city department. The search process is underway, with the position advertised across the country. A search committee, chaired by Kevin Hughes, will recommend candidates to me. The search committee also includes Arts Commission Chair Ricardo Frazer, Rhyme Cartel Records; Peter Donnelly, Corporate Council for the Arts; Michael Alhadeff, Seattle Art Museum and ArtsWest; Deborah Card, Seattle Symphony; Ron Chew, Wing Luke Museum; Jane Zalutsky, One Reel; Angel Combs, Joint Artists' and Music Promotions Political Action Committee (JAMPAC), and Arts Commission member Sue Coliton, Paul G. Allen Foundation. I'm delighted that people of this caliber, who reflect the diversity of our arts community, are engaged with the search.

I have also talked with other members of the arts community, from the leaders of large arts organizations to individual artists, from arts philanthropists to arts educators. The Seattle Arts Commission works hard to connect with everyone who believes in the arts and that connection serves us well in seeking ideas and information. Additionally, we opened up the opportunity to provide public input through an online survey.

I am confident that all of these efforts will help identify the best candidate who clearly demonstrates the experience, leadership and passion for the arts required to continue the good work of the Arts Commission.

I look forward to working with the Seattle Arts Commission and the arts community to build on the rich legacy we hold, helping ensure that Seattle continues to be the wonderful and unique place in which people choose to invest their lives.

Sincerely,



Greg Nickels  
Mayor





# From the Director's Office



Left to right: Acting Director Kristine Castleman joins Grace Crunican, Seattle Transportation Director, artist Maggie Smith, and Barbara Goldstein, Program Director, Public and Community Arts at the February 7 groundbreaking for the West Lake Union Project.

On behalf of the Seattle Arts Commission, I am pleased to officially welcome Mayor Greg Nickels as the new leader of our city. Mayor Nickels has, throughout his service to Seattle and King County, demonstrated his strong support of the arts as an integral part of both our civic and personal lives.

In announcing the proclamation naming February 12, 2002 as Seattle Arts Day, in support of the state's annual Arts Day, the Mayor recognized the essential role that the arts play in the economy, livable communities and education. He said, "I am pleased to add our collective voice to this celebration of the arts around our state . . . My life, and my family's lives, have been enriched by the arts. As a public servant, I have seen the arts used as an extraordinary tool for addressing civic concerns."

The Mayor has clearly outlined his priorities: improve the region's economy; strengthen basic city services, particularly public safety; strengthen Seattle's communities; and reduce traffic congestion. We are working hard to fulfill our role in all of these.

The arts are a great force for economic development. In a recent City Club presentation about the economic rebuilding of downtown Seattle, civic and community leaders cited the critical role played by major cultural facilities (including Seattle Art Museum, Benaroya Hall and Seattle Symphony, and ACT Theatre) in the revitalization of our downtown core and the ongoing economic rewards generated by a dynamic arts scene. The Seattle Arts Commission is working to increase understanding of the economic contribution of the arts and will continue to advocate for their inclusion in developing new initiatives.

We are ensuring the best delivery of our basic services. With the launch of the Arts Resource Network, it is easier to find and use information and resources that allow artists, arts organizations and communities to reach their full potential. Our funding programs, restructured and expanded last year, are responsive to the specific needs

of artists and arts organizations during different times in their professional development.

Our public and community arts programs are helping neighborhoods and communities explore art that speaks for and to them. As discussed in earlier issues of Seattle Arts, Artist Residencies Transforming Seattle's Urban Places (ARTS UP) brings artists into communities (defined in many ways, from shared interests and experiences to geographic location) to develop arts projects that meet the community's priorities and interests. Public Art continues to integrate art into neighborhoods, civic buildings, libraries and more.

While art may not solve transportation challenges, it is integrated into the design and implementation of transportation solutions and systems through the City's Percent for Art program. Public art enhances and reinforces neighborhood identity, creating a clear sense of place and destination.

Our Mayor will continue to make Seattle an example of how a city embraces and utilizes the arts to meet civic challenges while also engaging and entertaining all of us.

*Kristine Castleman*

Kristine Castleman  
Acting Executive Director

# NEWS

## Art. Ask For More. Advocating for Arts Education

The arts have been allowed to virtually disappear from children's learning experiences. Many parents believe that arts education is important to their children's well-being, but don't know how to ask for more arts training and experiences. Thanks to Americans for the Arts (AFTA) and the national Ad Council, the Seattle Arts Commission and several Washington state partners can help you connect to arts education opportunities and learn how to support arts education around the state.

The Arts Commission is proud to be a Premiere Partner in "Art. Ask for More," a national arts education advocacy campaign developed and implemented by AFTA and the Ad Council. Scheduled to run for two years, it is the first national public service campaign to promote education in all forms of the arts, and encourages public participation in championing arts education both in and out of schools. The campaign includes television, radio and print public service announcements.

In partnership, Cultural Council of Tacoma, Seattle Arts Commission, Washington State Arts Alliance and the Washington State Arts Commission,



Series of statues entitled NIGHTMARE, created by Kimball Elementary 4th graders during Seattle Mime Theatre residency. Photo courtesy of Seattle Mime Theatre.

developed a joint Web site, [www.wsartsalliance.com/MoreArt](http://www.wsartsalliance.com/MoreArt), for everyone interested in promoting arts education in the state of Washington. The site offers nine ideas, with content applicable for parents, educators and community leaders and resources that are more geographically specific.

More information about the national campaign are available from Americans for the Arts, [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org).

## Seattle Artists

### 2002 Literary Arts Program

Twenty-nine literary artists received funding that totaled \$85,500 in the 2002 Seattle Artists Program for the Literary Arts. The successful applicants include:

**Critical Writing/Creative Non-Fiction:**  
Jeremy Hook, Priscilla Long, Nu Quang, Emily White.

#### **Poetry:**

Robert Roy Anderson, Bart Baxter, Lillias Bever, Laurie Blauner, Sarah Mangold, Claudia Mauro, Rebecca Mara McKay, Arlene Naganawa, Lenae Nofziger, Peter Pereira.

#### **Prose/Fiction:**

Alice Ayers, Anna Balint, Matt Briggs, Kathryn Christman, David Downing, Soyun Hwang, Mary Kenagy, Shirley S. Louis, David Massengill, Holly Wade Matter, Nhien T. Nguyen, Emily Pitkin.

#### **Screenwriting:**

Peter Darchuk, Mary Lathrop.

The Seattle Artists Program funds the development of new works or works-in-progress by individuals in the performing and literary arts. Each discipline is funded in alternate years. Applicants must live or work in the city of Seattle.

## Seattle Arts Commission Meetings



Commissioners Joan Rabinowitz, Jay Lazerwitz, Joel Youngerman and John Feodorov; Acting Director Kristine Castleman and Commission Chair Ricardo Frazer. Photo: Seattle Arts Commission.

The Seattle Arts Commission's public meetings are the second Tuesday of each month from 4:00 to 6:00 p.m. Meetings are regularly held at the Key Tower, 27th Floor, Room 2750. On occasion, the Commission tries to meet in public spaces throughout the community. For the up-to-date schedule and locations, visit [www.cityofseattle.net/arts/news](http://www.cityofseattle.net/arts/news) or call 206-684-7171.

#### Upcoming meetings:

April 9, 2002

May 14, 2002

June 11, 2002

July 9, 2002

# The Latest City

## One Percent for Art Funds At Work Around Seattle

### West Lake Union

The City of Seattle broke ground on the West Lake Union project on February 7, 2002. This partnership between Seattle Public Utilities, Seattle Transportation, Seattle City Light, Seattle Parks and Recreation and Seattle Arts Commission includes drainage, street, parking and power distribution improvements and new green space and public art along Westlake Avenue North between the Fremont Bridge and the south end of Lake Union.



*Conduct*, at the "Electric Gallery." Photo: Dan Corson.

Bainbridge Island artist Maggie Smith has been commissioned for this project through the One Percent for Art Program. New

pocket parks, handrails, inlays and benches will incorporate her designs.

"This shore of Lake Union has been radically changed in the last century, transformed from a treed cliff plunging steeply into the water with a shallow marsh at the south end, to an industrial and commercial railroad/marine environment," writes Smith in the art plan. "Its recent history is a microcosm of Seattle's development, full of compelling narratives and personalities. The artwork will reveal glimpses of these stories and people, using materials—many salvaged—that recall railroad, lumber mill, residential and industrial uses of Westlake Avenue North."

The project is scheduled to be completed in early 2003. Updated information about the project, including Smith's design, is available at [www.cityofseattle.net/westlake](http://www.cityofseattle.net/westlake).

### "Electric Gallery"

On February 14, 2002, the Seattle Arts Commission launched the "Electric Gallery," a new rotating exhibition space, located on the western face of Seattle City Light's Union Substation, on Western Avenue, between Union and University Streets. The total size of the "gallery" is 14 feet high and 100 feet long. Proposed by artist Dan Corson and supported by Seattle City Light One Percent for Art funds, "Electric Gallery" allows artists to replicate traditionally small-scale, two- and three-dimensional work at a scale not normally possible. The inaugural series of installations at the "Electric Gallery" is *Within Disease and Health*, three triptychs by Dan Corson and Lyn McCracken.

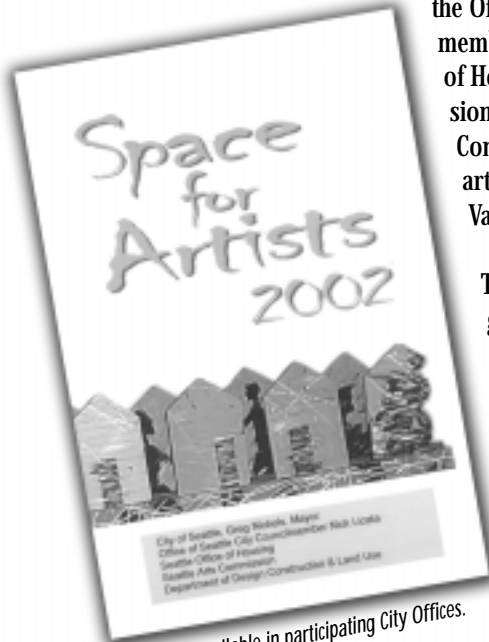
*Within Disease and Health* explores the correlation

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## Artists' Housing

Space for Artists 2002, a handbook addressing the issues of affordable housing and work space for artists, will soon be published through a partnership between the Mayor's Office, the Office of Seattle City Council member Nick Licata, Seattle Office of Housing, Seattle Arts Commission and Department of Design Construction and Land Use, and arts consultant Cathryn Vanderbrink.

The handbook provides guidelines and specific information for developing artists' live-work housing, general renter advice, housing contacts, specific programs for affordable and lower-income housing, code and design information and examples of Seattle artists' live-work housing.



Copies are available in participating City Offices.

# Partnerships

between the human circulatory system and the city's life blood—the electrical circulatory system. Each of these panoramic triptychs is composed of one full-color image flanked by two black-and-white images. The central panel uses heart imagery (in various forms) to make the connection between the human body and the human workers that create and maintain our electrical circulatory system. The black-and-white images follow the source of the power through its distribution and delicate handling, to its ultimate use.

Part one, *Conduct* is on view until June 2002. Part two, *Flow*, follows, from June to October 2002. The final section, part three, *Spark*, will show from October to December 2002. Future exhibitions will be commissioned and curated by the Seattle Arts Commission.

Corson was the first Artist-in-Residence placed with Seattle City Light. McCracken recently served as Photographer-in-Residence with the same department. The Artist-in-Residence program places artists in City departments to explore the issues and ideas of the people and functions of the department, creating art that reflects their values and experiences for all to share.



## *Galer Street Overpass*

The Galer Street Overpass was completed in February and dedicated on March 7, 2002. Seattle Transportation constructed the flyover to carry pedestrian and vehicular traffic over Elliott Avenue to sites developed by the Port of Seattle and Immunex along the water. Included in this project are artwork enhancements by Seattle artist Vicki Scuri, who worked with Seattle Transportation designers to identify artistic treatments for functional elements to address issues of urban design.

Scuri created a custom pattern for portions of the concrete retaining wall, using thick rope and tire treads to form a pattern that simultaneously evokes waves, nautical motifs, and the helix of genetic material. The artist writes: "The rope . . .



*Sail Light Armatures 2002*, Vicki Scuri. Photo: Vicki Scuri

Above: Detail from *Wave Wall*, Galer Street Flyover, by artist Vicki Scuri. Photo: Seattle Arts Commission.

is used geometrically to create a suggested braid or wave pattern, referencing the nearby waterfront, and one of the major residents of the site, Immunex, a biotechnology firm that studies DNA. Through a simple flip-rotation . . . and a repeat pattern motif, the work builds, creating strong diagonal movements that provide scale and site-specific cultural references to the infrastructure."

In addition, the artist designed four custom light fixture brackets attached to standard light poles. Fabricated of white-painted bent steel pipe with cross bracing, the arching attachments resemble sails and marine mammals. Lit from below, they are visible day and night and mark the overpass for those passing below, and also provide a "gateway" to Magnolia and Interbay.



Michelle Blackmon



**M**arch 14, 2002 marked the official launch of the Seattle Arts Commission's Arts Resource Network. A concept with roots deeply embedded in City goals and community needs, the Network provides easy access to information, encourages growth and development for artists and organizations, and builds connections throughout our community.

This launch is the physical demonstration of the Seattle Arts Commission's transformation from primarily a funding agency to a broader service provider.

The launch premiered the new portal Web site, [www.ArtsResourceNetwork.org](http://www.ArtsResourceNetwork.org). Over the past year, the Arts Commission researched the range of existing arts-related sites and now brings them under one Web umbrella. With users' input and further research, we will continue to build this content. Current subject categories include:

- Jobs and Opportunities
- Calendar of Events
- Professional Development (for individual artists)
- Organizational Growth
- Community Arts
- Public Art
- Resources and Issues

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## *Theatre Puget Sound Arts Resource Network Satellite Site*

Theatre Puget Sound (TPS) is a member-driven service organization founded in 1997 to promote the spiritual and economic necessity of theatre to the public, and to unify and strengthen the theatre community through programs, resources, and services. TPS seeks to nurture a healthy and vibrant theatre community, develop strong ties among the region's theatre professionals, and raise local, national, and international visibility of this region's theatre scene. TPS membership currently boasts over 1,100 individual members and 145 organizational members.

"We are very excited to be a partner with the Seattle Arts Commission and the Arts Resource Network," says managing director Karen Lane. "Our goals align so

well with those of the Network and we are able to extend great benefits to our members and the arts community at large. We're looking forward to a long and successful relationship."

TPS manages nearly 18,000 square feet of performance and rehearsal space in Seattle Center house. This includes the Center House Theater on the first floor; Studio4, a rental facility, and Theatre4, both on the fourth floor. Seattle Center and TPS collaborated to create Theatre4, an 80-seat venue with new sound and lighting equipment.

Seattle Center and TPS are committed to providing rehearsal and performance space at or below market rates. All space is dedicated to multi-disciplinary arts activities and is available to any

non-profit arts organization or individual artist to develop, teach, and/or perform their creative products.

The TPS Web site, [www.tpsonline.org](http://www.tpsonline.org), is an ongoing source/resource for up-to-date information on theatre in the Puget Sound. It is a virtual gathering place, through message boards, for all interested in the well being of the arts in the region. The organization recently launched an on-line searchable member database designed to be the leading resource for finding actors, technicians, directors, administrators, volunteers and everyone else in between.

Theatre Puget Sound also holds an annual conference in October of every year and sponsors and organizes the region's biannual Unified General



# ARTS RESOURCE NETWORK

The day also included the premiere of the first of seven proposed satellite sites at Theatre Puget Sound (TPS). Satellite sites are in-person connections between the Arts Resource Network and Seattle's various communities. Separately governed and operated, these groups choose to work in partnership with the Arts Commission. They operate under their own mission and goals and implement programming independent of the Arts Resource Network. The sites are conduits for information flowing to and from their respective communities.

The first site coexists with TPS' own resource center, located in Studio A on the fourth floor of Center House at Seattle Center. A range of Network resources are available, including a dedicated computer station with direct access to the online Arts Resource Network and hard copy information on Resource Network programming. Eventually the site will host presentations, workshops and forums on a wide variety of topics.

Ultimately, the Arts Resource Network is a network of relationships, as well as information and programming. Today's Network would not have been possible without the participation of numerous agencies, organizations and individuals including:

## *City of Seattle*

- City Design
- Department of Information Technology
- Department of Neighborhoods
- Fleets and Facilities
- Seattle Center
- Seattle Public Library
- Washington Center for the Book at Seattle Public Library

## *Community Partners*

- Artist Trust
- Arts Ballard
- ArtsWest
- Executive Service Corps
- King County Arts Commission
- Mission Movers
- Non-profit Assistance Center
- Npower
- Robin Oppenheimer
- POP! Multimedia
- Jane Sallis
- Sand Point Arts & Cultural Exchange (SPACE)
- Seattle's Convention and Visitors Bureau
- Seattle Central Community College
- Sound Design
- Southeast Seattle Arts Council
- Southeast Seattle Economic Development (SEED)
- Theatre Puget Sound
- Washington State Arts Alliance



City staff, Arts Commissioners, and other partners at the March 14 launch in Center House Theater.

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## *Seattle Arts Commission Updated Web Site*

[www.cityofseattle.net/arts](http://www.cityofseattle.net/arts)

The launch of the Arts Resource Network coincided with the unveiling of an equally dynamic update of the Seattle Arts Commission Web site. Improved navigation, increased depth of information, integration with the Arts Resource Network features and more make the site an even better destination for Seattle residents interested in the City's investment in the arts.

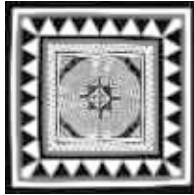
# Traditional Contemporary Ethnic Textiles

## New Acquisitions From the Portable Collection



Quilts and needlework of diverse designs, sizzling or soothing colors and minute intricacy are the next display at The Gallery Space. The exhibition features recent Seattle Arts Commission textile acquisitions funded by Seattle Public Utilities Percent for Art.

Acquired for the collection through invitation and professional review, the flat textile work was created by contemporary traditional ethnic artists living in the Northwest. Thirty-five textile works by Washington artists are included.



Ka Ly and Mao Moua Ly, Spokane, demonstrate Hmong needlework through visually stimulating designs that combine vibrating complementary colors in geometric patterns emphasizing optical motion and dynamic works in fabric.



Working in the African-American quilt tradition, Seattle artists Marita Dingus, Almerphy Frank-Brown, Iris Franklin, Gwen Maxwell-Williams and Brenetta Ward present a vast diversity of quilting technique and cultural influence. Some follow the quilting tradition of recycled materials, derived from an earlier necessity. Others follow an inner expression that gives pleasure through design and color.

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**The Gallery Space**  
**Key Tower, Concourse Level 3**  
**700 Fifth Avenue**  
**April 22 to July 19, 2002**  
**presented by the**  
**Seattle Arts Commission**

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Marie Bakke Bremner, Republic, learned needlework at the age of five from her Norwegian immigrant mother. Bremner continues the Norwegian tradition of Hardanger stitching and quilt design.

Tatjana Kryntzky, Issaquah, is a recent recipient of the Governor's Art and Heritage Award honoring outstanding individuals for their dedication to preserving and promoting their cultural traditions. Kryntzky preserves her Ukrainian embroidery tradition by replicating the stitched designs, and teaching, writing and giving workshops.



The Latvian embroidery tradition is represented by the work of Maija Atvars, Renton, Lidija Dravenicks, Seattle, and Mirjama Karlsons, deceased. The two pillow shells and belt relate to their traditional Latvian folk costumes, incorporating ornamental symbols sequentially grouped to reflect Latvian folk traditions.

Top to bottom:

May Nao Ly, *The Pretendig-to-be-Man Story*, Cotton embroidery and applique, 32" x 34 3/8"

Ka Ly, *Pa'ndau Flower*, cotton embroidery and applique, 18 3/4" x 18 7/8"

Lidija Dravenieks, *The Sun*, 1990, Wool on canvas, 16" x 16"

Tatjana Kryntzky, *The Sampler*, 2000, Linen embroidery fabrics, 40" x 30 1/4"

Brenetta Ward, *Remembrance: Jacob Lawrence*, 2001, African and domestic cottons, beads, hand quilted, 17 1/4' x 15"

# Arts Training Opens New Doors For Kids

The Seattle Arts Commission launched a new funding initiative last year with the Youth Arts funding program. Focusing on out-of-school arts training for middle school age children, the Arts Commission invited and selected a number of organizations to participate in the pilot program for 2001. Now, we are renewing funding for these 12 groups in 2002: 911 Media Arts Center; Arts Corps; Coyote Junior High; El Centro de la Raza; Jack Straw Productions; Northwest Film Forum/Wiggly World; Red Eagle Soaring; Richard Hugo House; Seattle Academy of Fine Art; Seattle Center Academy; SouthEast Effective Development (SEED); Spectrum Dance Theater.

Three of these organizations recently shared some of their success with us.

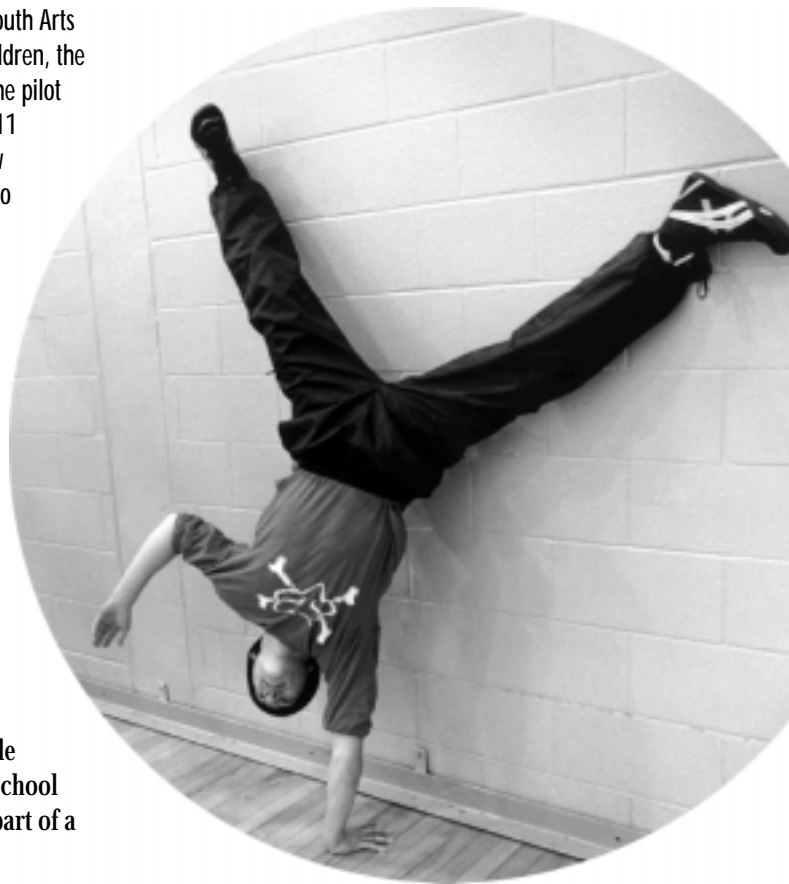
## Arts Corp

The dedicated, enthusiastic staff of Arts Corps is convinced that providing young people with an arts education is one of the most powerful ways to nurture a community of compassionate, emotionally intelligent individuals. Arts Corps helps young people tap into their own creativity and power in all artistic disciplines and achieve new levels of awareness, understanding and self-confidence.

Theatre instructor Tina PaDula says that's particularly important for middle school age youth, the focus of Seattle Arts Commission funding. "Middle school is the hardest age of all; kids are in a sticky place. They don't want to be part of a group but they don't want to be alone. Both are equally scary."

PaDula uses several tactics to engage her students. "At Arts Corps, we make rules in all of the classes that it's a safe place," she says. "You can't pick on one another and there are no failures. We teach kids how to be good people before we ever teach them about art. It's the most important thing."

She also uses her high school students as mentors for the younger kids. "When the middle school kids see the older students taking risks they really respond. It shows them that it's okay to feel a little silly, to take a chance."



Top to bottom:  
Sonya Boothroyd's class, "Urban Dance" at Yesler Community Center.

Tomas Oliva Jr.'s class, "Mural" at Rainier Beach Complex.

Tina LaPadula's class, "Performing the Tale" at Bailey Gatzert Elementary YMCA.

Photos: Susie Fitzhugh. Courtesy of Arts Corps.

**For information about  
their youth arts  
programs, contact:**

**Arts Corps,  
206-329-4442**

**Red Eagle Soaring,  
206-323-1868**

**Richard Hugo House,  
206-322-7030**

# Red Eagle Soaring

Red Eagle Soaring Native American Theatre Group uses theatre arts to address issues of identity, self-esteem, substance abuse and health as they affect Native American youth in the greater Seattle area. The Seattle Arts Commission youth arts funding allowed Red Eagle Soaring to expand their successful after-school program to include middle school age youth last fall. Continued funding is making it possible to extend the program through this school year.

In addition to the usual challenges faced by these young students, Native American middle school age youth often experience isolation from their culture. This year, Red Eagle Soaring is helping the students to create an original contemporary play based on one or more traditional Native stories, under the direction of Shona Strauser (Cherokee) of Seattle Repertory Theatre. They are learning basic theatre acting and improvisational skills, researching the stories that speak to them, and then will create, rehearse and perform their production at the end of May.

"Students come through the programs standing taller, feeling more confident, being stronger in the face of negative peer pressure, accomplishing more in school, and having bigger dreams," says Martha Brice, executive director.



"Red Eagle Soaring has been a great decision I have chosen in my life," says Danson Coin, Hopi, age 14. "For one thing, it's helped me meet the Native community on stage and off. From that, I'm more comfortable socializing with my peers. From being on stage, it has helped me overcome shyness and attitude. It helps me stay away from drugs, gangs and trouble."



L. to R.: Karissa Chico (Papago), Crystal Flores (Navajo), Oceana Joaquin (Papago)

Above:  
Standing, L. to R., Oceana Joaquin (Papago), Tessa Grant (Sioux), James Ives (Pawnee/Otoe/Osage/sKlallam/Colville), David Fernandes (Cowichan/Thompson), Rick Davidson (instructor, from Seattle Mime Theatre); on the floor: Danson Coin (Hopi/Thompson).



# Richard Hugo House

"When kids come here, they are writers," says Ann Teplick, co-director of the Richard Hugo House School Alliance Program. "We give them a respectful, safe place to express themselves. We give them the freedom to 'shout it out.'" She agrees with colleagues at other organizations about the particular challenges for this age group. "It's a wonderful time, but it's a scary time. The kids' own words express it best."

## TEENAGERS

One day they grow up and leave their family. They move on with their life. Moving in with their friends. Once they think they've been gone long enough, they just might pay a visit to their family and leave again.

Two years later they come back and visit while another child moves out. They look older; no need for mother's care. They take care of themselves now. No need for mom telling them what to do anymore. They are on their own now. They take care of their babies just like their mother once did.

Ronni Lee, grade 6

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the authors and  
Richard Hugo House.

WHERE, WHEN, WHAT, WHY, WHO

Where is the blood of the war . . .  
is it the flexh of every person fighting?

When is the war going to stop . . .  
after all the people die or will it ever end?

What is the point of war . . .  
is it to see all the blood, or is it to hate and kill  
others?

Why is war about killing . . .  
is it because people like the smell of death  
or because everybody has hatred in them?

Who is to blame for war . . .  
is it ourselves or could it just be a life situation?  
Clouds can Rain and People can Cry.

Maggie Law, grade 8

## AUTUMN

Autumn is the season with colors and shivers. The cool windy nip and sharp, but short, pains when I inhale deeply.

The leaves fall off and turn to red and brown. The packing begins and the animals grow calm. Hibernation begins and the hot summer ends.

Autumn is when school begins and we leave behind summer dreams. Our trip to Disney Land or maybe Hawaii is over. The beginning of autumn can be sorrowful and remorseful. Your fun without school has suddenly ended, so regrets and pain maybe find you through the cold. Or it could be of the beginning of things. Making new friends that may last till forever. Reaching new goals and setting our lives straight.

Autumn is the beginning and end of all things. It just depends on what you care for most . . .

Stephanie Ngo, grade 6

# Call for Artists

## *Contemporary Textiles Purchase*

The Seattle Arts Commission seeks artists who take a contemporary approach to textiles for direct acquisition from available work.

**Open to:** Textile artists residing in Washington, Oregon, Idaho, Montana, Alaska and British Columbia.

**Purchase Budget:** \$20,000 for the purchase of existing artworks.

**Deadline:** Friday, June 14, 2002

**Applications and information available:** April 6, 2002

## *The Peephole Series: Democracy Portal*

The Seattle Arts Commission is seeking proposals to develop temporary public art for the new Central Library.

**Open to:** Residents of Seattle working in all artistic media, i.e., visual, performance, literary and sound art, who have not previously received a City of Seattle commission for a permanently sited public work of art.

**Budget:** Project budgets will range from \$500 to \$5000.

**Deadline:** Friday, June 21, 2002

**Applications and information available:** April 26, 2002

**Applications are available at [www.cityofseattle.net/arts/](http://www.cityofseattle.net/arts/) (select Funding Applications) or by calling 206-615-1801 beginning on the dates noted for each project.**



Computer-generated exterior view, 4th and Madison. Image credit and copyright: Ron Lloyd Associates Inc.

## *Seattle City Light Artist-in-Residence*

Because of cuts in City Light's capital program, the Seattle Arts Commission and Seattle City Light postponed the call for a City Light Artist-in-Residence for 2002-03. Applications were originally due on March 20, 2002. If you submitted an application, Seattle Arts Commission staff will contact you concerning return of your materials.

# Consortium for Artists of Color

The Seattle Arts Commission sponsored two full-day forums last year, Unequal Access/Unaccessed Opportunity, addressing issues faced by Seattle's artists of color. Participants in both sessions moved forward and have created the next step, the Consortium for Artist of Color. The Arts Commission is committed to supporting these efforts and recently invited a number of the artists to attend the February 12 Seattle Arts Commission meeting. One of the participants, Rajaa Gharbi, followed up with us.

"On behalf of the Executive Council, the Founding Board, and all members of the Consortium for Artists of Color I would like to thank you for reserving most of the Commission's February meeting to talk with a substantial number of representatives from the Consortium, and hear our concerns and assessments of the current situation in the distribution of artistic expression in our city, as well as our suggestions and vision for the financial sustainability of more representative artistic expressions by artists of color in Seattle.

"We truly appreciate the spirited discussion that followed our presentations about these and other issues we believe are at the heart of much needed greater recognition and advancement of artists of color in our city, and the cultural and economic promise that their full participation in the arts holds.

"We'd like to also thank the Arts Commission for reserving space in the next issue of *Seattle Arts* for initial coverage of the Consortium for Artists of Color's history and activities. We also plan to include more information about the contents and outcome of our February meeting with the Seattle Arts Commission.

"Looking forward to writing this coverage for all the readers of *Seattle Arts* on behalf of the Consortium, and for further dialogue with Seattle's Arts Commission."

Rajaa A. Gharbi

Artist and member of the Executive Council of the Consortium for Artists of Color



# MINUTES

Tuesday, December 11, 2001

**Resolution:** That the Seattle Arts Commission approves the recommendation of the Youth/Education Committee in reference to the Arts in Education Program.

**Clarification to the Resolution:** That the Seattle Arts Commission approves the recommendation of the Youth/Education Committee in reference to the Arts in Education Program, with the proviso that the program would be analyzed with the expectation that funding for youth programs would be restored after the time of suspension.

**Commission Action:** Moved, seconded and approved unanimously with clarification.

## Funding Programs for Arts Organizations:

Adoption of new funding programs for arts organizations had been one of the major items on Arts Resources' 2001 work plan. Established Organizations and Civic Partners were chosen on the basis of organizational maturity and consistent artistic quality. Civic Partners are distinguished by their broad outreach to the entire city and beyond. One hundred fourteen arts groups submitted their qualifications and 82 received funding for these new programs.

Tuesday, January 9, 2001

Acting Executive Director Kristine Castleman explained that two new items will be added as regular items on the agenda. These items are titled "Consent Calendar" and "Blue Sky".

The Consent Calendar consists of items that can be grouped for a single vote. Committee reports on items to be included in the Consent Calendar should be sent out in advance of commission meetings, so commissioners are informed prior to voting.

Blue Sky is a term that will refer to items for general discussion.

## Consent Calendar:

### A. Approval of Minutes

### B. Glen Alps' *Fountain of Waterfalls* (deaccession)

The January Consent Calendar was approved by Chair Ricardo Frazer as submitted.

## 2002 Commission Goals & Priorities:

The Chair's goals and priorities for 2002 are as follows:

1. Increase the profile of the Seattle Arts Commission.
2. Expand partnerships.
3. Support local artists beyond funding.
4. Create new opportunities for youth to engage in the arts.

A discussion followed about the best way for the Commission to respond to issues raised by two forums, both titled Unequal Access/Unaccessed Opportunity (UA/UO), held in June and August 2001.

Blue Sky discussion items included Governor Locke's proposed budget cuts for the Washington State Film Office and renewed community outreach efforts by Commissioners.

Tuesday, February 12, 2002

Blue Sky discussion items included participation in events for the Washington Film Office (Commissioners Ricardo Frazer and Joel Youngerman), Henry Art Gallery's 75th Anniversary Celebration (several staff members and Commissioners Ethelyn Abellanos and Ricardo Frazer), "Careers in the Arts Day" at the University of Washington (Commissioner Joel Youngerman and staff members Michelle Blackmon and Kelly Davidson) and the West Seattle Kiwanis Club (Commissioners Kurt Keifer and Ricardo Frazer).

## Consent Calendar:

### A. Approval of December Minutes

### B. 2002 Seattle Artists Program Funding

Applicant Name	Genre	Recommended Funding
Anderson, Robert Roy	Poetry	\$7,500
Briggs, Matt	Prose/Fiction	\$7,500
Darchuk, Peter	Screenwriting	\$7,500
Pereira, Peter	Poetry	\$7,500
White, Emily	Critical Writing/Creative Non-Fiction	\$7,500
Ayers, Alice	Prose/Fiction	\$2,000
Balint, Anna	Prose/Fiction	\$2,000
Baxter, Bart	Poetry	\$2,000
Bever, Lillias	Poetry	\$2,000
Blauner, Laurie	Poetry	\$2,000
Christman, Kathryn	Prose/Fiction	\$2,000
Downing, David	Prose/Fiction	\$2,000
Hook, Jeremy	Critical Writing/Creative Non-Fiction	\$2,000
Hwang, Soyun	Prose/Fiction	\$2,000
Kenagy, Mary	Prose/Fiction	\$2,000
Lathrop, Mary	Scriptwriting	\$2,000
Long, Priscilla	Critical Writing/Creative Non-Fiction	\$2,000
Louis, Shirley S.	Prose/Fiction	\$2,000
Mangold, Sarah	Poetry	\$2,000
Massengill, David	Prose/Fiction	\$2,000
Matter, Holly Wade	Prose/Fiction	\$2,000
Mauro, Claudia	Poetry	\$2,000
McKay, Rebecca Mara	Poetry	\$2,000
Naganawa, Arlene	Poetry	\$2,000
Nguyen, Nhien T.	Prose/Fiction	\$2,000
Nofziger, Lenae	Poetry	\$2,000
Pitkin, Emily	Prose/Fiction	\$2,000
Quang, Nu	Critical Writing/Creative Non-Fiction	\$2,000
Williams, David B.	Critical Writing/Creative Non-Fiction	\$2,000
Total Funding Recommendation		\$85,500

### C. New Meeting Time: 4:00 to 6:00 p.m.

### D. Approval of Nomination of Deborah Daoust as Vice Chair

The February Consent Calendar was approved by Chair Frazer as submitted.

Unequal Access/Unaccessed Opportunities (UA/UO) Commissioners Tawnya Pettiford-Wates, Ethelyn Abellanos and Kathy Moscou led a discussion on the pervasive obstacles to resources and opportunities that challenge and impede artists of color in Seattle.

They challenged the Commission to closely and rigorously examine its policies and practices to see if the agency is truly open and outreaching to all committees. A working group of local artists who attended the UA/UO forums have organized themselves into the "Consortium of Artists of Color." Four representatives of that group spoke to the Commission about their mission. The group would like to collaborate with the Seattle Arts Commission to share resources, including organizational, city, and private contacts. ■

# SeattleArts We Would Like to Hear From You!

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## Please add my name to:

- ☐ Newsletter list
- ☐ Public Art list (calls for artists)
- ☐ Both mailing lists

## Update your address:

Complete the form to the right and mail or fax (206-684-7172) this page to Seattle Arts Commission. Please be sure your current mailing label is affixed to this page and that the label is legible.

- ☐ Delete
- ☐ Duplicate entry
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- ☐ Name change

## How to help:

- ☐ Yes, I would like to make a donation of \$\_\_\_\_\_ to help defray printing and distribution costs.

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